

## TRINKET BOX with Needlework Lid

Size of Finished Box - 6" square and 3 ½" deep

### Materials

Fabric for Box Top – Approx. ¼ yd.

Similar or coordinating fabric for box sides – ¼ yd.

Wadding – could use warm & natural batting or felt or any other suitable padding

Box Pieces cut from matte board

Glue Stick

1. Producing the Box Lid – Using a piece of fabric 8" square or slightly larger, measure an exact 6" square on your lid fabric and baste around the edge so that your needlework is contained within the 6" space. Work your design using any needlework technique or patchwork.
2. Cutting the Box Pieces – From sturdy matte board, cut:
  - Two pieces 6" square – mark these TOP OUTSIDE & BOTTOM OUTSIDE
  - Two pieces 5 ¾" square – mark these TOP INSIDE AND BOTTOM INSIDE
  - Four pieces 3 ½" x 6" – mark each of these SIDE OUTSIDE
  - Four pieces 3 ¼" x 5 ¾" – mark these SIDE INSIDE
3. Arrange the four SIDE OUTSIDE pieces as in Fig. 1. And use a small amount of glue to stick small rectangles of fabric (1 ½" x 3") between them as shown to act as hinges
4. Cut a piece of wadding to fit this new long outside piece, and separate pieces of wadding to fit each of the other remaining pieces. Use a small amount of glue to stick the wadding to the appropriate pieces of matte board.
5. Lay all of the pieces marked INSIDE (TOP INSIDE, BOTTOM INSIDE and four SIDE INSIDES) on the fabric, and for each one cut a fabric patch 1" larger all round. Place each card piece, wadding side down, onto the corresponding fabric patch and glue stick to opposite edges down over the card (see Fig. 2) being careful not to get glue on the front of the card. When glue is completely dry, cut sections out of the excess fabric as shown in Fig. 3. Fold the excess fabric diagonally as you would for a parcel, then stick these edges down over the card (See Fig. 4)

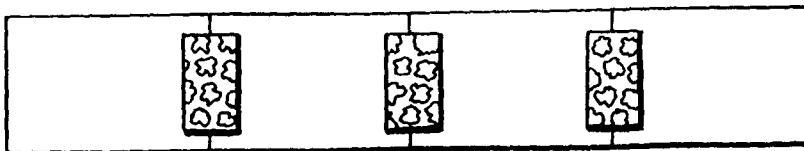


Fig 1

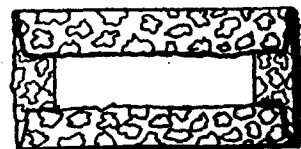
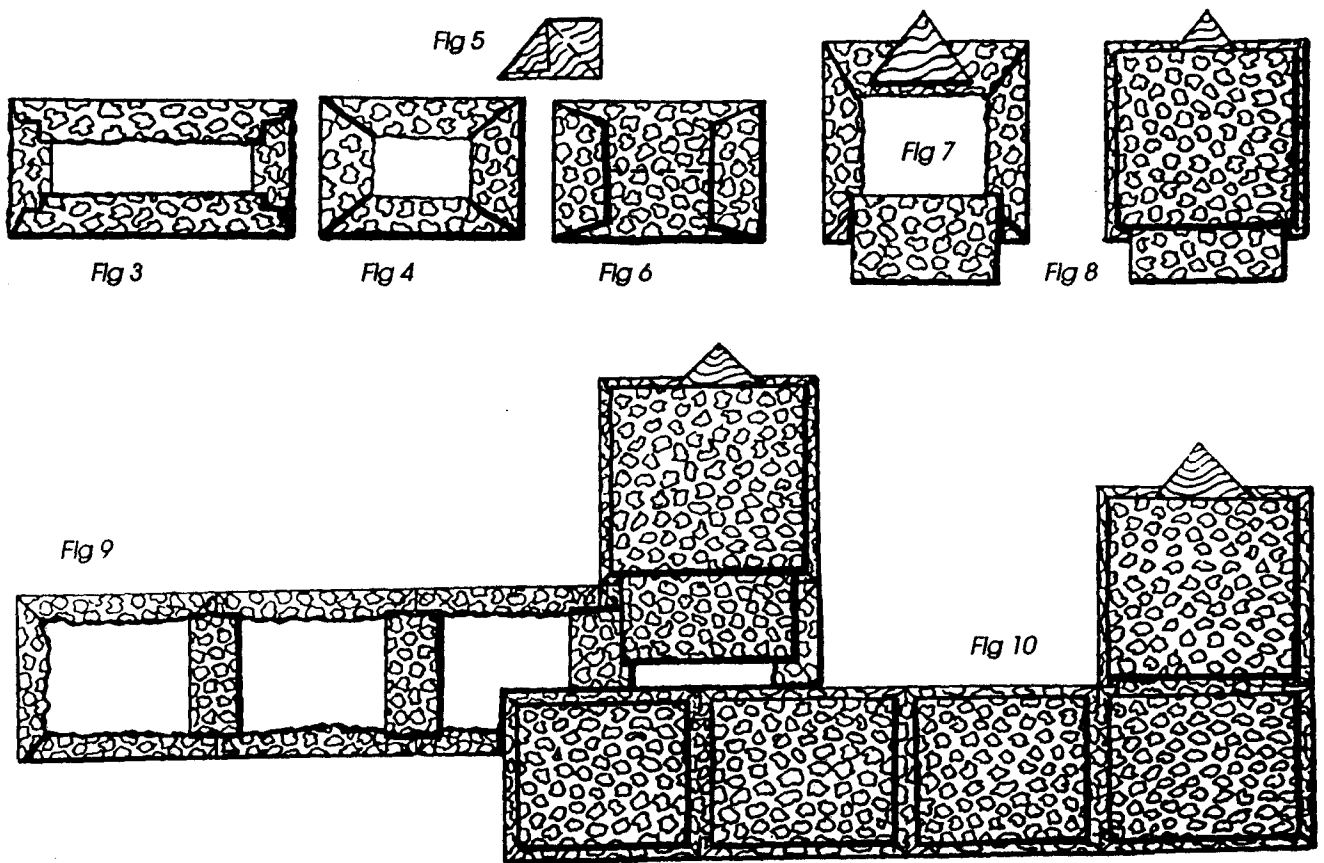


Fig 2

6. Use the same method to cut and attach a long patch from the fabric over the long SIDE OUTSIDE piece, and to cut and stick a square patch over the BOTTOM OUTSIDE piece. Trim the top lid needlework piece to about 8" square, and glue it over the TOP OUTSIDE section in the same way as before.
7. To make the tab which opens the box, fold a square of fabric in half and then fold the corners towards the centre (See fig. 5). To make the hinge for the lid, cut a piece of plain fabric 8 x 3" and turn under the ends until the piece is very slightly shorter than the box top. Fold this piece in half and press (See Fig. 6) Lay the top of the box right side down and stick the tab in the centre of one side and the hinge on the opposite side (See Fig. 7) Now take the TOP INSIDE piece and stick it over the back of the TOP OUTSIDE pieces (See Fig. 8) enclosing the edges of the hinge and tab. Make up the bottom of the box by sticking the INSIDE BOTTOM to the wrong side of the OUTSIDE BOTTOM.
8. Lay the box top, right side down, on a flat surface. Take the long SIDE OUTSIDE piece and lay it right side down, below the hinge side of the box top. Stick the other flap of the hinge to it (See Fig. 9). Now stick the four SIDE INSIDE pieces in position on top of the SIDE OUTSIDE sections (See Fig. 10)
9. Fold the box around into a square shape. Using a curved needle and strong thread (I use matching pearl cotton), and using ladder or any other joining stitch, join the sides of the box; pull the edges together as firmly as possible. When you reach the bottom edge, attach the box bottom in the same way to complete the box.



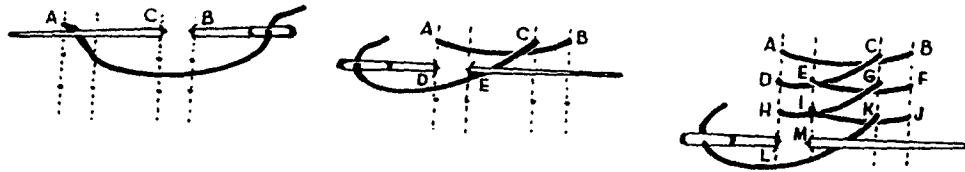
## CRETAN STITCH

The Cretan Stitch is full of surprises. It is an easy, relaxing stitch, which lends itself to completely different and elaborate variations. Once you have acquired the rhythm, you will have fun experimenting with different threads. Although it can be worked as a border, the Cretan stitch is most frequently used to fill shapes, as it adapts easily to varying widths. If the shape to be filled is large, several rows can be worked side by side.

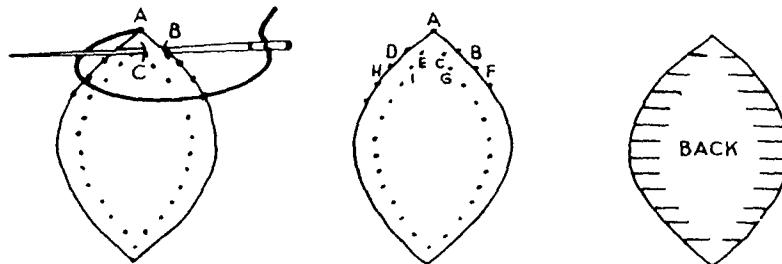
In English-speaking countries, the Cretan Stitch is named after the island of Crete where, for centuries, bright embroidered skirts have been worked in it. It is also widely used in Persian embroidery and is called "The Persian Stitch" in France.

The basic Cretan Stitch is worked with straight horizontal stitches evenly spaced. It can be worked from top down or from left to right.

1. Bring the needle and thread out at A on the left side.
2. Insert the needle at B, take a small horizontal stitch and come out at C
3. With the thread from A looped under the needle, pull through
4. Insert at D on the opposite side **with the needle always pointing from the outside inward.**



For a leaf form, bring the needle and thread out at A, at the apex of the shape. Insert at B, on the right side. Take a small horizontal stitch to C, with the thread looped under the point of the needle. On the left side take a stitch from D to E with the thread looped under. The stitches taken from B to C and from D to E are always the same size. The distance from B to F and from D to H should also be equal.



## THE FIBONACCI SERIES

Leonardo Pisarro, or Fibonacci, was a 13<sup>th</sup> century mathematician best known today among artists and designers for his “Fibonacci Series” and his revival of interest in the golden section (or rectangle or triangle) – a system of proportion known centuries before the Greeks and Egyptians.

The Fibonacci series (one of his lesser mathematical discoveries, but one of continuing interest) is based on the little problem: if a pair of rabbits is confined, giving birth after a two month interval to another pair, and another pair each month thereafter; and if each pair so born reproduces at the same rate as the original, how many will there be in the enclosure each month?

You can develop this series by adding the last two numbers together to create the next number:

$$\frac{1}{2} + \frac{1}{2} = 1, \quad \frac{1}{2} + 1 = 1\frac{1}{2}, \quad 1 + 1\frac{1}{2} = 2\frac{1}{2}, \quad \text{etc.} \quad \text{or}$$

$$\frac{1}{4} + \frac{1}{4} = \frac{1}{2}, \quad \frac{1}{4} + \frac{1}{2} = \frac{3}{4}, \quad \frac{1}{2} + \frac{3}{4} = 1\frac{1}{4}, \quad \text{etc.} \quad \text{or}$$

$$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}, \quad \frac{1}{8} + \frac{1}{4} = \frac{3}{8}, \quad \frac{1}{4} + \frac{3}{8} = \frac{5}{8} \quad \text{etc.}$$

or develop the same series using whole numbers:

$$1 + 1 = 2, \quad 1 + 2 = 3, \quad 2 + 3 = 5, \quad 3 + 5 = 8, \quad 5 + 8 = 13, \quad \text{and so on}$$

This formula is particularly useful in deciding on the width of borders on quilts, or in planning stripes in a piece of fabric or in designing anything where a ratio would give a more pleasing combination. Once the formula is worked out, any combination of the resulting calculation will always work. You can work out the proportion beginning with any whole number, or fraction.

The golden section, on the other hand, is a line divided in such a way that the smaller is to the larger as the larger is to the whole. This ratio can best be expressed as 1:618

The relationship between the golden ratio and the Fibonacci series is interesting: the ratio between consecutive numbers in the series is alternately larger and smaller than the golden ratio, and approaches it the higher the numbers get. The relationship between both these concepts and design in nature is even more interesting: they can be seen in the spacing of leaf nodes and seed pods, in the counter-spirals of a sunflower seed head, and in the logarithmic spiral of discoid seashells.

This proportion seems to be a visual subconscious and intuitive preference; it exists in Greek architecture and painting, and in medieval Gothic cathedral windows. For use in designing shapes, for deciding structural divisions, the golden ratio and the Fibonacci series serve as useful design tools.

## DOLL MADE WITH SILK NECKTIES AND BEADED

If using silk ties, take apart, wash by hand thoroughly, and iron dry. Since ties are all cut on the bias, it is necessary to stabilize the fabric with very fine iron-on pellon fused to the wrong side of the material before cutting pattern pieces.

1. **BODY:** The body is cut from white or cream coloured bits of cotton or firm fabric. With right sides facing, sew the body pieces together, leaving openings as indicated on the pattern piece. Clip curves. Pull the two dots together at the bottom, matching the side seams, and sew around the unstitched curve to shape the bottom of the doll. Turn the body right side out through the side opening.

Stuff the body very firmly. Because the neck must support the weight of the head, stuff it especially firmly. Slip stitch the opening closed.

2. **HEAD:** The head is cut from firm white/cream cotton. Sew the head fronts together from the forehead to the chin. With right sides facing, pin the head front to the head back matching the dot at the top of the head and leaving the openings as indicated. It's easier if you sew one side, and then the other side separately. Clip the curves very carefully, turn right side out and stuff firmly. The finished head is pressed onto the neck of the body and hand stitched in place. It can be stitched on a tilt, straight ahead, slightly to the right or left, whatever you wish. Try it in several ways before stitching it on permanently. I usually sew it on and then do the face, but you can do whatever works for you.

3. **FACE:** You may mark the face with a fine fabric marker as indicated on the pattern or you may embroider, or do whatever. I used very small beads in the eyes, drew a little line at the outside corners of the eyes, drew an heart shaped mouth with a fine point fabric marker and then added eye shadow in the corner of the eyes and blusher on the cheeks. Use your imagination.

4. **LEGS:** The legs are cut from the silk ties. They must be stabilized with iron-on pellon before cutting. With careful placement of the pattern, you can cut two leg pieces from the largest part of the tie. Remember that the two leg pieces have to be cut separately in order to be able to cut them from one piece of fabric and so you must remember to flip the pattern over so that you have two pieces that fit right sides together!. If in doubt, here's a little trick. Cut out one pattern piece, then using the cutout fabric piece as your pattern, place the sides together accordingly and cut the second piece. I've wasted more than one tie by making that mistake. Sew the legs together in pairs leaving opening as indicated. Clip all curves very carefully, turn right side out and stuff very firmly to knees. Double the thread in the needle: insert the needle into one knee, and tightly wrap the thread around the knee two or three or more times. Tighten the thread and tie off. Complete stuffing and sew openings closed.

Repeat for the other leg. Sew the opening closed. If you are going to embellish the legs, they can be done now. If you plan to bead the legs the way I did, use a beading needle and either follow the pattern of whatever fabric you've used for the legs, or make up your own design. I usually pull my thread through beeswax when I'm beading. It strengthens the thread. If you are not going to embellish the legs, they may be fastened to the body after stuffing. Attach the legs using a long toy maker's needle and a doubled length of carpet thread; (I use button hole thread and draw it through my beeswax.) Knot the thread. Insert the needle through the inside of the first leg at the X. Slip a button on the needle, and sew through the second hole in the button, through the leg, through the doll's body, and finally through the doll's second leg at the X. Slip another button onto the needle, insert the needle into the second hole in the button, through the leg, the body, and back through the first leg. Tighten the thread, and tie off. (I actually try and run the thread through the whole thing at least two or three times before fastening off.

5. ARMS: The arms are cut from firm white/cream fabric. Sew arms together leaving top open. Turn right side out and stuff to elbows. Tie off as you did the legs and finish stuffing to top. It is not necessary to stuff the top part of the arm very much. You want it to be soft enough to hang somewhat loosely on the body. Stitch the opening closed and fasten to each shoulder of the body with small hand stitches.

6. JACKET: Jacket pieces are cut from the rest of the stabilized tie fabric. I usually make the sleeves and the sides of the jacket and the legs alternate. If you are using regular fabric, cut as you wish. Sew shoulders of jacket. Sew shoulders of lining. Place right sides together and stitch together beginning at front bottom, up the front, around the neck, down the other front side and across the front bottom. Sew back bottom. Clip curves and turn whole thing to right side & press. Make Sleeves.

7. SLEEVES: If you are going to embellish the sleeves in any way, that must be done before the sleeves are gathered and set into the jacket. When embellishment is finished. Make two gathering threads along the top of the sleeve and the bottom. Pull up gathering threads to fit sleeve of jacket. Pin in sleeve and machine stitch. Repeat for other sleeve.

Measure around arm and cut a scant one inch wide strip of fabric for binding the bottom of the sleeve. Draw up the gathering threads and sew binding on gathered sleeve. Do other sleeve binding. When completed, and with right sides together, set the sleeve into the armhole. Stitch the entire sleeve underarm, including binding and the jacket side seam all at once. Turn in the sleeve binding and hand stitch. Sew snaps on the jacket front to fit the doll. Make pants.

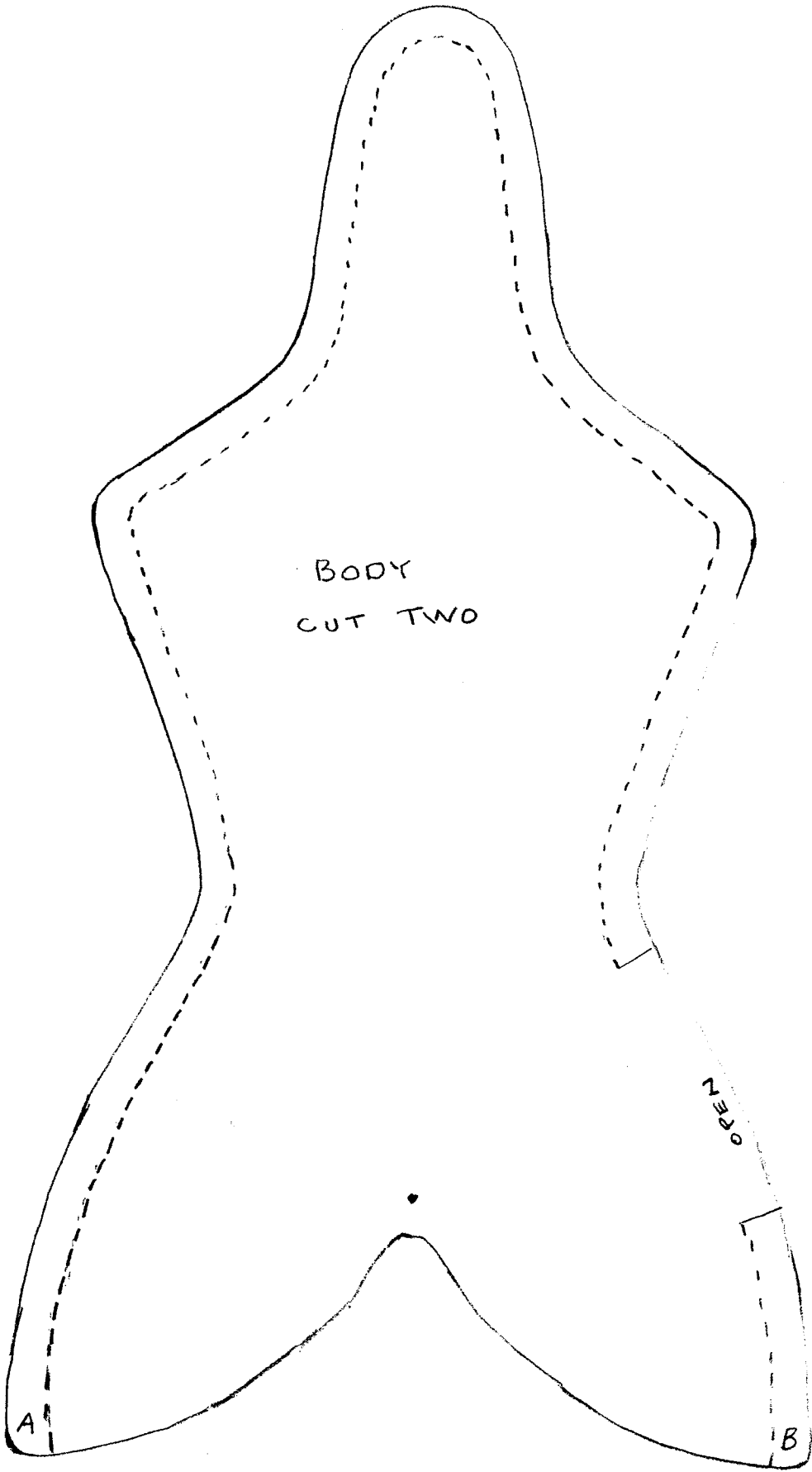
8. PANTS: Pants can be made from the same or contrasting material. Be creative. Cut one front and one back and join the

centre front seam. If pants are to be embellished, do it now. Measure and cut scant one inch wide strips for the waist and the leg bindings. Make two gathering threads around the waist and each leg. Draw up, apply binding as in sleeve bottom, turn in and clean finish with hand stitching. Leave enough of the waist binding longer than the actual waist in order to provide a bit to overlap to sew the snap fastener on.

Use your imagination re choice of fabric, colour and embellishment. Anything goes.

9. HAIR: You may make up any kind of hair you wish. I wrapped brushed wool hair around a cigarette package to make three bunches of yarn, and around the short side to make three more bunches and then fastened them on with back stitches using the large needle, and when securely fastened, pulled all the loops apart. Again, use anything you may have around and use your imagination. Different effects are created with nubby wool, mixtures of cotton and silk, gold threads, embroidery floss, roving, string, whatever.

This doll body pattern is made up of some parts of a pattern by Julie McCullough appearing in a Dolls and Other Delights magazine a couple of years ago. The clothes, hair, face etc. and some changes to the body part shapes are part of Kay's imagination. You might want to try some changes yourself, such as a different head/face shape, longer/shorter/fatter/thinner limbs, different foot shape, etc. Experiment!



BODY  
CUT TWO

A

B

OPEN



HEAD FRONT  
CUT 2

HEAD BACK

CUT 1

OPEN

OPEN

LEAVE OPEN

ARM  
CUT 4

ELBOW

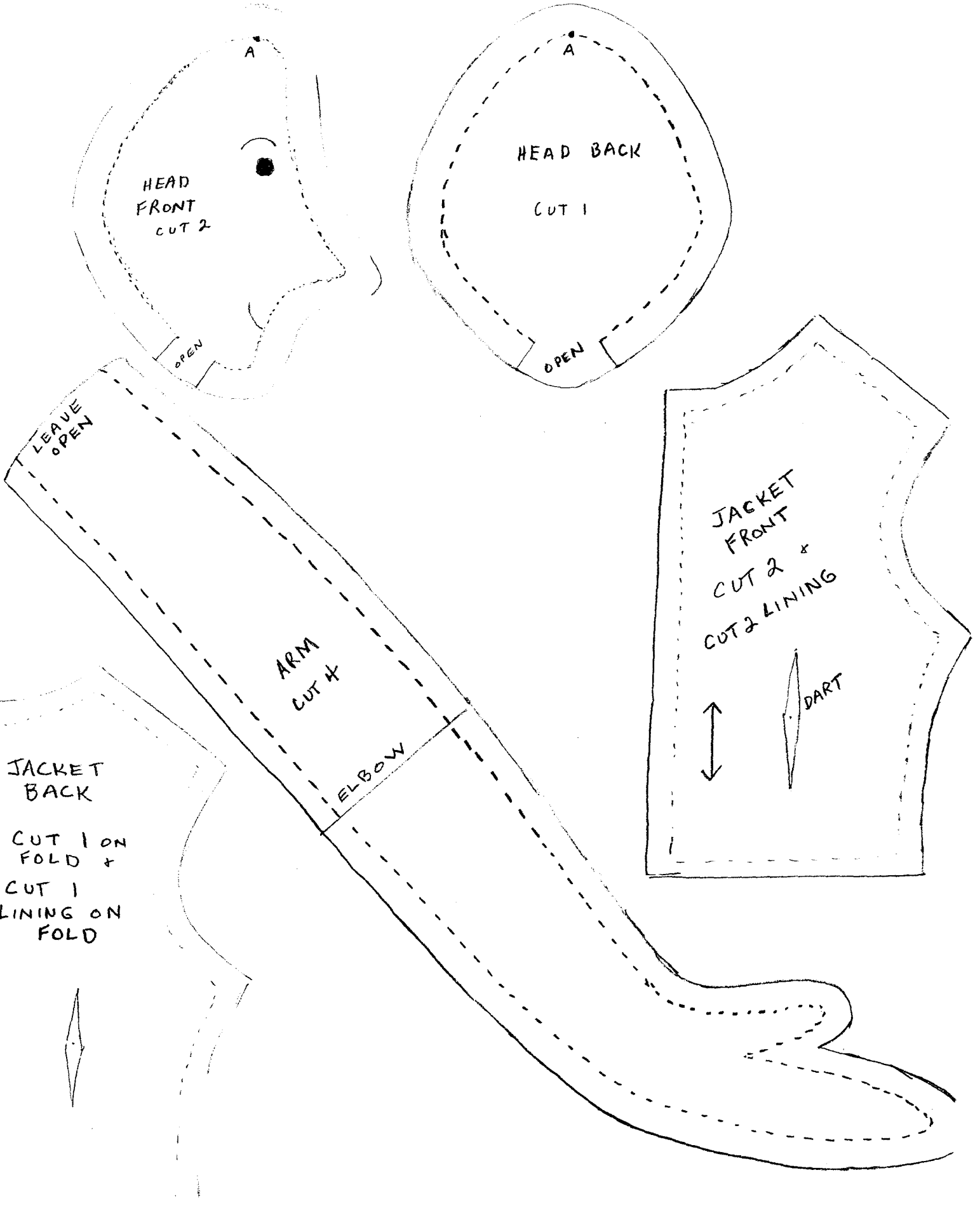
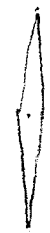
JACKET FRONT  
CUT 2 +  
CUT 2 LINING

DART

JACKET BACK

CUT 1 ON FOLD +  
CUT 1 LINING ON FOLD

FOLD



Tape A to H  
around  
neck

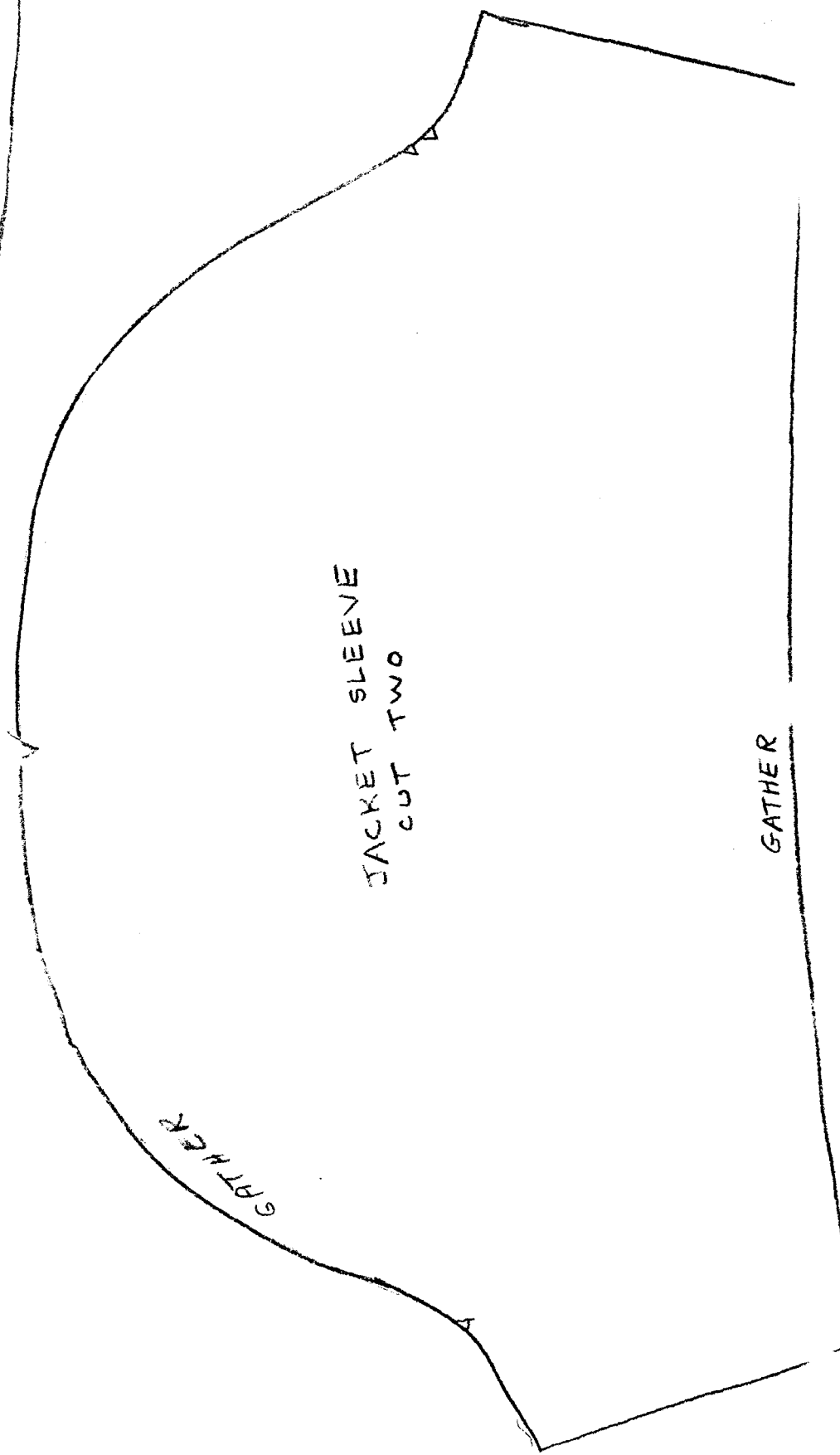
SEAM +  
SEAMS  
↓

KNEE

LEGS  
CUT FOUR

X  
SEW TO  
BODY

LEAVE



JACKET SLEEVE  
CUT TWO

GATHER

GATHER

PANTS - CUT TWO ON FOLD

FRONT & BACK PANTS

tape A to B pattern piece  
before cutting

JOIN LEG/FOOT  
PATTERN AT A  
CUTTING FABRIC

